

MCA Advisory



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Editor

John W. Adams
jadams@ahh.com

Producer
Tony Lopez

Photography
Bob Williams

Member Contacts

Barry Tayman, Treasurer
3115 Nestling Pine Court
Ellicott City, MD 21042
bdtayman@verizon.net

Benjamin Weiss, Webmaster
benweiss.org@comcast.net

Board Members

David Menchell, President
dmenchell@aol.com

Skyler Liechty, Vice President
skyler.liechty@gmail.com

Anne E. Bentley, Secretary
abentley@masshist.org

Barry D. Tayman, Treasurer
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John W. Adams
David T. Alexander
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New York International Numismatic Convention
January 5-8, 2012



From the Editor

The Jul-Aug-Sep issue was a bell-ringer, but it must have surprised at least some of our members with its timing. Chalk up the three month interval to vacation pressures, as well as the time required for some very serious upgrades (courtesy of Tony Lopez) in our layout. Hopefully, you will agree that the resulting product was well worth the wait. Going forward, this issue aside, we intend to adhere to a bi-monthly schedule.

Tony is joining the Masthead as “Producer” and Bob Williams as “Photographer”. To have a team working on every issue (Skyler Liechty and Fernando Chao provided important research support for the Jul-Aug-Sep issue) is a truly inspiring development. We plan to use our new look to attract authors from all continents, thus assuring that the content of your periodical will keep pace with its aesthetics.

Kudos to MCA members Len Augsburg and Joel Orosz for winning the Numismatic Literary Guild’s award for Book of the Year, 2011. “The Secret History of the United States Mint”, reviewed in these pages two issues ago, is eminently worthy of the accolade. Kudos also to our founder, David Alexander: his “American Art Medals” (reviewed in this issue), won NLG’s award for Best Book on Tokens and medals, 2011.

Further on David Alexander and honors: at the most recent meeting of the New York Numismatic Club, David presented our Carl Carlson award to Scott Miller, who had been unable to attend the MCA meeting in Chicago. Scott has labored long and with distinction in the vineyards of our favorite subject. His laurels will be further adorned by his soon-to-be published work on the beautiful series of medals issued by the American Numismatic Society.

In the recent Americana sale conducted by Stacks Bowers, there were 45 lots of Admiral Vernon medals. The quality of these medals was well above average but, unfortunately, the grading of them was well below. We do not expect to find European grading standards, which are commendably high, in an American catalogue. However, we do not expect to find two full grade levels of difference, as was mostly the case, with the one lot encapsulated by a grading service being as wide of the mark as any. Be it said that the images of the medals were excellent, so that buyers could rely on these. Judging from the prices realized, buyers relied on the descriptions as often as they relied on the images. Let our readers be alerted to rely only on the latter.

Last month, we sent out a flyer describing the first ever MCA club medal. Response has been brisk, with a surprising number of members opting to buy the silver medal as well as the bronze. Alas, as we entered production, the obverse die broke and then, when a new one arrived, the reverse die broke. Then, both dies broke, so we are now going to Plan B, but have no schedule as yet. Be assured that we will not cash your check until your medal is in the mail.

The hostilities that broke out in 1739 between Spain and England have been variously labeled. However, the name that has stuck is “The War of Jenkins’s Ear”. We are indebted to Spencer Peck, a rabid Admiral Vernon aficionado, for giving us in the article that follows the particulars of Mr. Jenkin’s travails. Seldom has a large slice of history been molded by such a trivial (if you are not the ear or Mr. Jenkins) event.

We warn readers that there will be a follow on to the piece on the gold medal of Charles I in our next issue. Likewise, there will be a follow on to the article on the Artischofski medal that graced our previous issue. It is exciting when one item of research generates another. Expressed differently, ALL readers are invited to make comments – our authors are fair game. 🍷

~ John W. Adams

Stacks Bowers 9/14/2011 Americana Auction



Lot 21 Realized \$1265; Lot 59 realized \$3738.
The moral of this story would appear to be that
pinchbeck gold is as valuable on a Vernon medal
as mint red is on a large cent



Jenkins's Ear

by
Spencer Peck



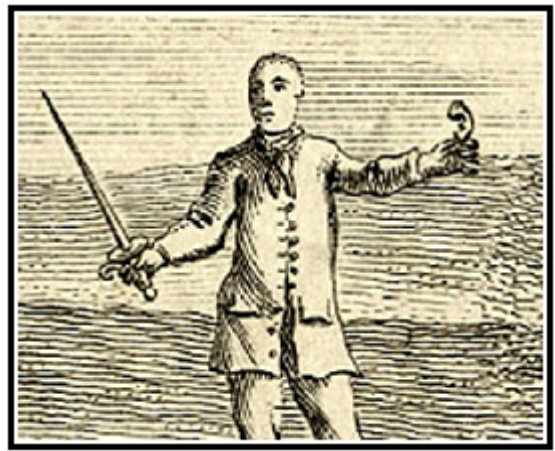
It moved across the calm oily water like a gigantic, malevolent, black water beetle; the sweeps moving rhythmically up and down. It was the Spanish Guarda Costa sloop ***La Isabela*** out of Havanna. It's prey: the British merchant brig Rebecca of Glasgow, Robert Jenkins, Captain. The date was April 9, 1731 (Old Style; 20 April New Style). The ***Rebecca*** was outward bound from Jamaica returning to England via the Gulf Stream when it was becalmed close to Havanna, Cuba. ***La Isabela's*** commander, Don Juan de León Fandiño, had Jenkins bound to a mast, then sliced off one of Jenkins's ears with his cutlass and told him to say to his King "the same will happen to him (the king) if caught going in Spanish waters".

Arriving in England on 11 June, Jenkins addressed his grievances to the King, and gave a deposition which was passed to the Duke of Newcastle in his capacity as Secretary for the Southern Colonies. In his deposition of 18 June 1731, Jenkins stated that the Spanish captain, "*took hold of his left Ear and with his Cutlass slit it down, and then another of the Spaniards took hold of it and tore it off, but gave him the Piece of his Ear again.*"

This report was then forwarded to the Commander-in-Chief in the West Indies, who then complained of Jenkins' treatment to the Governor of Havanna. At the time the incident received little attention, but was reported in The Gentleman's Magazine in June 1731:

The Rebecca, Capt. Jenkins, was taken in her passage from Jamaica, by a Spanish Guard Costa, who put her people to the torture; part of which was, that they

hang'd up the Capt. three times, once with the Cabin-boy at his feet; they then cut off one of his Ears, took away his candles and instruments, and detain'd him a whole day. Being then dismissed, the Captain bore away for the Havana, which the Spaniards perceiving stood after her, and declared, that if she did not immediately go for the Gulph, they would set the Ship on fire; to which they were forced to submit, and after many Hardships and Perils arrived in the River Thames, June 11. The Captain has since been at Court and laid his case before his Majesty.



Captain Robert Jenkins holding his ear
Taken from a 1740 satirical engraving

While the severing of the auricular appendage of the unfortunate Jenkins was unusual; the harassment of British ships in the Caribbean by the Spanish Guarda Costas was not. Additional examples were reported in the same issue of The Gentleman's Magazine Ship News this Month. This pattern continued until war was declared in 1739:

The Bacchus, Capt. Stevens arrived, about the middle of this Month, at Bristol from Jamaica, was taken April 27 between the Havanna and the Gulph, by a Spanish Guarda Costa, which fir'd a Gun at her, and she return'd; upon which they hoisted a red Flag, with a Death's head, then the Bacchus struck. They plunder'd the Ship, and stript the Capt. and people of their Cloaths, Etc. and threatened them with immediate Death, if they did not discover their Money, and had ropes reeved at the Yard Arm ready.

*The **Runlet** Sloop, Capt. Brin of Rhode Island, was taken with the **Bacchus**. They treated her Men barbarously, torturing their Fingers with Gunlock-Skrews, and lighted Matches, to extort a confession where their Money lay; then stript 'em of their Cloaths and plunder'd the Ship.*

Contained in Admiralty files with the 1731 correspondence from Jamaica was a *List of British Merchant ships taken or plundered by the Spaniards*. This was compiled in 1737; listing 52 ships, among them, **Rebecca**, Robert Jenkins, Jamaica to London, boarded and plundered near the Havana, 9 April 1731.

A more detailed description of this incident appeared in Benjamin Franklin's October 7, 1731 issue of *The Pennsylvania Gazette*:

*"The **Rebecca**, Robert Jenkins, Master, sailed from Jamaica, with a lading of sugar, &c. for London; but on the 9th of April last, being becalmed and near Havana, a Spanish Guarda Costa, which had come out of that harbour, came up with her by rowing with 16 oars, when she fired several Shot at the **Rebecca**, and ordered her Boat to be hoisted out and sent on board of her, which accordingly was done, and in it, with some others, went the Mate, with her Clearance from Jamaica, expecting it would give sufficient satisfaction, it being a Time of profound Peace with Spain; but on the contrary, the People were detained by the Spaniards, who sent the Boat back full of armed Men, who told Capt. Jenkins, that they were to come to visit his Ship for Money, Logwood, Hides, or Tallow, the Product of the Spanish Settlements in America. To which he answered, That the King of Spain's Officers were welcome, and might do their Duty, for that there was nothing on board but what was the Growth and Produce of Jamaica. By that Time their number amounted to about 50 Men. They broke open all her Hatches, Lockers and Chests, in which finding nothing to their Purpose, their Lieutenant ordered Capt. Jenkin's Hands to be tied, as also his Mate's, and seized them to the Foremast, and then cut and violently beat a Mulatto Boy (his Servant) to extort a Confession of their being Money in the Ship, but he confessing nothing, they began with Capt. Jenkins, putting a Rope about his*

Neck, and another about the Boy's, which they fastened to him, and hoisted them up to the Fore yard; the Boy being light, slipt through the Noose, to the Captain's great Ease; and after keeping him hanging for a short space, they let him fall down again on the Deck, and asked him if he would not then confess where his Money was. But he still told he had none; on which he was hoisted up a second time, and swiftly let down again, and being asked the same Question, he replied as before, adding that they might torture him to Death, but he could only not make any other Answer. They threatened to burn the Ship, and him and his People in it, for that they were obstinate Hereticks: but after giving him about half an hour's Respite, while they consulted together about him, he having the Rope all the while about his Neck, the Man who first put it on, told him he must go up again, searched his Pockets, took his silver Buckles out of his Shoes, and then hoisted him up and kept him hanging until he was quite strangled, and then let him fall down the Fore-Hatch upon the Casks, which bruised him very much, from hence he was dragged by the Neck upon Deck again, and there lay to appearance dead for near a quarter of an Hour; When he recovered, their Lieutenant came to him with Pistols and a Cutlass in his Hands, went to him, crying Confess, Confess, or die: He told him he had no more Money than he had shewed him at first, being four Guineas, one Pistole, and four double Doubloons, which he had already taken: The Lieutenant then took hold of his left Ear, and with his Cutlass slit it down; and another of the Spaniards took hold of it and tore it off; but gave the Piece of his Ear again, bidding him carry it to his Majesty King George. Orders were then given for scalping of him, but finding his Head close shaved, they forbore executing that part of his Sentence. His Mate, and Boatswain were also unmerciful beat, but underwent no other Punishment. They stripped the whole Crew of their Cloaths, Beds, Bedding, &c. The Captain's own Loss, of his Watch, Gold, Cloaths, Linnen, &c. on a moderate Valuation, amounted to £112 Sterling. And in order to destroy the Ship, they took away all his Instruments of Navigation, and all the Candles they had, for want of which in the Night they burned Oil and Butter in the benacle to steer by. Their Sloop appeared to

have been built in Bermuda, and had **San Antonio** wrote in her Stern. Their Commander they called Juan Francisco, and their Lieutenant Doree; but the names are supposed to be fictitious. Having done tormenting the unhappy Capt. Jenkins, after keeping his Ship the best part of the Day, they dismissed her, and the Captain bore away for Havana, hoping to find there some British Ships, from whom he might procure sufficient Necessaries to enable him to proceed on his Voyage; but those in the Sloop perceiving it, stood after him, and declared that if he did not go immediately for the Gulph, they would set the Ship of Fire, and rather than have a second visit from them, they recommended themselves to the Mercy of the Seas; and after many great Hardships and perils, they happily (arrived) in the River Thames on Friday last."

Supplemental information was also reported elsewhere in that same edition:

"London, June 20. On Thursday last, Capt. Robert Jenkins, Commander of the **Rebecca**, together with his Mate and Boatswain, were at Hampton Court, where they were examined on Oath by Mr. Delafay, Under Secretary to his Grace the Duke of Newcastle, relating the cruel Usage they met with from the Spaniards in their Voyage from Jamaica to London, in order to be laid before his Majesty in Council. To the Account we published of the said Affair, we have to add, that some of the Spaniards on board the *Guarda Costa*, were far from approving the Barbarity of their Comrades, and were against taking any thing from on board the *Rebecca*, saying that their Superior Officers abused their Commission. This, with Capt. Jenkins being certain of their coming out of the Havanna, leaves no room to doubt their Sloop's being commissioned. Among the Money and Goods taken from on board the **Rebecca**, was a box of Tortoise shell and old wrought Silver."

In the spring of 1738, Jenkins repeated his story with dramatic details before a committee of the House of Commons, producing his severed ear (pickled in a jar). When a Member of Parliament asked how Jenkins reacted, Jenkins said "I commended my soul to God and my cause to my country." Jenkins's story created a sensation and the

public outcry forced Prime Minister Robert Walpole into declaring war. As a result of this incident and numerous petitions from British and West India merchants, the opposition in Parliament voted (257 "For" and 209 "Against") on 28 March to ask the King to seek redress from Spain. By summer of 1739, all diplomatic efforts having been exhausted, King George II agreed, on 10 July, to direct the Admiralty Board to initiate maritime reprisals against Spain. Called the "War of Jenkins's Ear", it amounted to little more than a few skirmishes at sea, but eventually developed into the cross-continental War of the Austrian Succession.



A 1738 engraving (above and close-up below) shows Captain Robert Jenkins presenting a swooning Sir Robert Walpole his pickled ear. Behind, a black servant removes Jenkins' wig to show the damage.

Jenkins was subsequently given command of the British East India Company ship *Harrington*. An entry in the *Gentleman's Magazine* Vol. 10 Nov. 1740 for Friday December 12th reports:

*"The Directors of the East-India Company, likewise shewed another instance of their Generosity to Captain Jenkins by making him a present of 300 Guineas for his gallant Behavior in defending his Ship the **Harrington**, and 3 English Ships under his Convoy, from Angoia the Pyrate, with whom he maintain'd an obstinate Fight, off Goa, for 19 Hours, wherein he killed 150. Six months Pay was ordered for his Men. - These Rewards are certainly very justly bestow'd but it were to be witness'd that this, as well as our other trading Companies, had the same Power to punish, as they have to reward, which would certainly tend both to their own Advantage, and the Good of the Public."*

The last record found shows Jenkins being sent from England to St. Helena to investigate charges of corruption brought against the acting governor, and from May 1741, until March 1742, he administered the affairs of the island. Thereafter he resumed his career at sea. At this point, the record goes silent.

For those that say Jenkins never existed, this record of the life and accomplishments of this seaman from Llianelli, Wales should suffice. By Courage, Conduct and Character he made his mark on the history of the British Empire. 🌟

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[We are not sure that the protagonists at the Battle of Carthagen a would describe the War of Jenkin's Ear as "just a few skirmishes at sea". This aside, Mr. Peck is to be commended for locating so many contemporary accounts of the events. Ed.]

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Charles I Dominion of the Seas Gold Medal

by
Victor England, Jr.



STUART. Charles I. 1625-1649. Gold Medal (60mm, 79.05 g, 12h). Dominion of the Seas. Original; cast and chased by Nicolas Briot in London. 1639. CAROLVS · I · D · G · MAG · BRITANN · FRAN · ET · HIB · REX · (lozenge and double lozenge stops), Bare-headed bust of Charles I to right, his hair long and with 'lovelock' on his left shoulder, wearing a decorated cuirass with the plain collar of his shirt falling over it, and the St. George of the Order of the Garter suspended on a ribbon from his neck; on shoulder truncation, 1639 (barely visible); behind near the edge, BRIOT / NEC · META · MIHI · QVÆ · TERMINVS · ORBI · (*Nor is a limit to me that which is a boundary to the world*), War ship sailing to right, under full sail and with sailors on deck and in the rigging; on the left, seashore with fortress. Cf. MI 285/97 (unlisted in gold and with date on truncation of shoulder); Eimer 136a corr. (no date on truncation of shoulder in gold); P. C. Godman, *Itchingfield, Sussex Archaeological Collections Relating to the History and Antiquities of the County* 41 (1898), pp. 95-158, and especially pp. 118 ff. and pl. 7 (facing p. 118, this medal); Jones 174 (in silver). EF, Beautifully toned and impressive. Some traces of suspension marks. *Unique and of the greatest historical importance.*

This medal was the personal property of King Charles I and was given, as a keepsake, to Bishop William Juxon during the last few weeks of the King's life. It has passed by bequest and descent until 2010.

Made for Charles I by N. Briot in 1639 and kept by the King until he gave it to Bishop Juxon in 1649; from Juxon as a gift to his niece Elizabeth Merlott c. 1649, by descent in the Merlott family to Charles Merlott Chitty in 1815, then by descent from him to William Ffarington Chitty in 1867, who, in turn, left it to Percy Sanden Godman in 1878, by

descent within the Godman family until 2010, from whom it was loaned for display in the Pepys Library of Magdalene College, Cambridge (1986-2009).

Given its history and associations, this is the most important of all existing British medals and a relic of the Church of England.

Nicolas Briot had become chief engraver at the Paris mint in 1606, but left for England in 1625, in part after a dispute with Guillaume Dupré. He went to London where he worked as a doctor; at some point he was introduced to Charles I and, after producing some splendid work (including the first version of this medal, MI 256/40-41 of 1630) he was appointed chief engraver at the Royal Mint from 1633 to 1645.

Early in his reign, Charles had re-claimed the title 'Sovereign of the Seas', an ancient title associated with the kings of Britain since King Edgar in 904 A.D. The 1630 medal had been struck as propaganda in the face of foreign naval incursions into waters claimed by Britain; soon Charles ordered that shipping in the Channel be taxed. In 1634, he imposed yet another tax over the entire kingdom, "Ship Money", hitherto only used in war time and with Parliamentary consent; this infuriated many and was one of the causes of the Civil War. At that time the British fleet was very much outclassed by the Dutch; in 1639 a Spanish fleet under Admiral Oquendo was forced to take refuge in British waters in the face of a Dutch force under Maarten Tromp. Although at the ensuing Battle of The Downs on 31 October 1639 the British sailed out to aid the Spanish, the Dutch were overwhelmingly victorious.

This was the context in which the present medal was made. The reverse is a reiteration of that from the 1630 medal, but the portrait on the obverse has been updated, showing a slightly thinner Charles with longer hair, his elaborate ruff replaced by a more understated soft collar. The timing of this medal's production, so soon after the British embarrassment at the Battle of the Downs, suggests that it was produced specifically for Charles in order to assure him that, despite the evidence to the contrary, he still held control of the seas by virtue of his ancient title. The unique gold version was for the King himself (it is also known in silver and bronze), and it was evidently mounted for him to wear on a ribbon.

William Juxon (1582-1663), the man to whom Charles gave this medal, was quite a brilliant churchman who had advanced rapidly, becoming Bishop of London in 1633. In 1636 he was also given the joint position of Lord High Treasurer and First Lord of the Admiralty. He resigned his secular positions in 1641 but remained close to Charles and

was with him as his spiritual advisor during his final imprisonment and execution.

At some point in the last weeks of his life the King presented this medal to Juxon, who carried it away and carefully preserved it; during the same period the King gave away a number of his other personal possessions to other people who were close to him. Out of fear of Royalist plots, all the items that were given to Juxon by the King on the way to the scaffold were confiscated; Parliament also removed him from the bishopric of London. He retired to the country until the Restoration in 1660 when he was recalled by Charles II and made Archbishop of Canterbury; he soon fell ill and died in 1663.



Juxon never married and either gave away or left all his possessions to members of his family and public institutions. The present medal was given to his niece, Elizabeth Osborne, on the occasion of her wedding in June 1649 to William Merlott in Chichester; it has an unbroken pedigree from that day to now.

The English Civil War had religious as well as political motivations. The heavily Puritan Parliamentarians believed that Charles' various religious reforms were bringing the Church of England too close to Catholicism, and the transcripts and letters from the periods of Charles' captivity during the war show that religious issues were a key part of the negotiations between the two sides. Ultimately, Charles refused to abolish the ecclesiastical role of bishops, and his insistence on this aspect of church hierarchy led in part to his execution on the 30th of January 1649. Almost from the moment of his death Charles was revered as a martyr for the Anglican faith, prompting scores of pious poems as well as a trade in his relics. Upon the

accession of Charles II in 1660, a commemoration of Charles 'King and Martyr' on 30 January was inserted into the liturgical calendar, initially to prompt the people of England to repentance for the regicide and avert divine wrath. The feast was eventually removed from the calendar in 1859. To this day, Charles I is still the only 'saint' created by the Anglican Church since the schism with Rome under the Tudors.

This is the second medal to be associated with Juxon and the last days of Charles I. The other piece is a pattern 5 unite piece by Abraham Vanderdoort (though long thought to have been by F Thomas Rawlins), which Juxon gave to another niece,



Frances Fisher (née Juxon), on the occasion of her marriage. After a long history, with a first mention in a will of 1751, that piece passed to Hyman Montagu. His sudden death in 1895 resulted in the sale of his collection and the coin came up at Sotheby's, in the third Montagu auction (13-20 November 1896, lot 352) where it was sold to Spink for £770, at the time the highest price ever paid for a coin in Britain; it then went by private treaty to the British Museum.

The present medal, with its unbroken chain of ownership running from its maker, Nicolas Briot, to Charles I, then to William Juxon and on to today, makes this the single most important medal in the British series. 🟡

Victor England, Jr. is the Senior Director of Classical Numismatic group, Inc. He graduated from the University of Denver with a B.A. in Economics. An expert on classical coins, in 1986 he founded Classical Numismatic Auctions, which later became the cornerstone of Classical Numismatic Group.

My Favourite Medal

by
Joe Foster

If I had to choose a favorite medal, my gold Quebec Tercentennial medal, catalogued by Breton as 90a, would be at the top of my list. It is an imposing piece, measuring 76mm, of 22kt gold with a weight of 302 grams. It bears the French gold export mark on the edge consisting of an O between a pair of wings.

The Tercentennial medals were struck on order of the National Battlefields Commission in commemoration of the founding of Quebec by Champlain in 1608, and were to be presented in bronze to those who could prove to be a descendant of the original settlers who had arrived in New France, as well as to members of the Battlefield Commission. McLachlan, who described the medal in 1916, stated that only a single gold medal was struck and presented to the Prince of Wales, the future King George V. He further claimed that in addition to the bronze and gold, no silver specimen has been identified in collections, and, indeed, were never struck in that metal.

H.V. Nelles in "The Art of Nation-building" has uncovered a document at Library and Archives Canada showing that seven hundred and fifty bronze medals were struck by the firm of Henri Dubois of Paris, France. These bronze medals, in addition to being presented to "les anciens Canadiens" were also presented to living descendants of Montcalm, Wolfe, De Levis and James Murray, the first Governor under the new British regime. Six medals were struck in gold for the following eminent Canadian representatives at the event: they were the Prince of Wales, The Prime Minister of Canada, Sir Wilfrid Laurier, Governor-General, Earl Grey; the Premier of Quebec, Sir Lormer Gouin; Sir John George Garneau, and Sir Louis Jette. After Earl Grey reminded the National Battlefield Commissioners that the French and Americans had spent large sums to send fleets, resulting in medals awarded to the French President, the U.S. President, and another for the Dominion Archives vault, presumably the one presently located in the collections of the National Gallery of Canada.

Though struck in France, the medal was designed by a Canadian, Etienne E. Tache. Casts of the medals were reviewed and approved by the Commission, the bronze and gold medals were finally struck in the fall of 1909. Tache was, in addition to being Deputy Minister of Lands and Forests in

Quebec, in charge of the National Battlefield Commission.



The obverse of this handsome medal (which is housed in its original leather case) bears the legend *Ille. Centenaire DE.LA.FONDATION DE QUEBEC* and depicts Champlain, in dominating fashion, stepping from a small sailboat to rock. His right hand grasps a sword by the blade, pointing downwards and in his left hand is his hat. On the left is a crowned H/IV (the H above, a line IV below) representing Henry IV, the reigning French monarch when Champlain landed in Quebec, a dolphin, and a scroll bearing the date 1608. On his right is a crowned E over VII, representing Edward VII, the reigning British monarch at the time of the tercentennial, and a repeated inscribed *DIEU AIDANT L'OEUVRE DE CHAMPLAIN*, the left one inscribed *STADACONA*.



The reverse reveals three scrolls, the top one of which is inscribed A GRADI SOUS, LES ROSES. The scrolls are entwined in the branches of a spreading maple tree bearing a fleur-de-lis on its trunk. To the left seated under the tree, is a female figure with her right elbow leaning on a pedestal emblazoned with the arms of Great Britain. To the right is a female figure with her right hand raised to the top scroll. To the right, below, is the name of the artist HENRI DUBOIS SCULP ET INC. All inscriptions on the reverse are incused. The description of the medal generally follows very carefully that of McLachlan's.

Which one of the illustrious recipients this medal was awarded to will likely remain a mystery, but it almost had to have been one of the three Quebec members. Sir Lomer Gouin acted as both Prime Minister of Quebec from 1905-1920 and Lieutenant Governor of the province in 1929, but died in office two months later. Sir Louis Jette had been Lieutenant Governor of the province from 1898-1908, and was afterwards Chief Justice of the Court of King's Bench (1909-11); Sir John George Garneau, a civil engineer and merchant was Chairman of the National Battlefields Commission in 1908, and received his knighthood from the Prince of Wales, the future King George V in person at the time of the Tercentennial Celebration.

Two other gold specimens are known to me. One is in the collection of the National Gallery, while another was recently sold by an Ontario dealer. This last mentioned may be the one once owned and offered by dealer Peter Degraaf of Ottawa in the early 1960's (also offered for auction closing June 15, 1956 in a full page ad in the Canadian Numismatic Association Journal). One can probably assume that most of the other medals are still in possession of the nations that their envoys represented, or the national collections in the United States, France, and Great Britain. 🍀

References:

1. Warren Baker – correspondence and added research done for me, as well as editing my original draft and putting it in order for me in the proper way for composing this article. I consider Warren a dear friend and confidant, and without doubt one on the most knowledgeable Canadian numismatists and researcher of all aspects of Canadiana (past and present) and consider it a privilege to call him my friend.

2. The Art of Nation Building: Pageantry and Spectacle at Quebec's Tercentennial-by H.V. Nelles-1999
3. The Kings Book of Quebec, vol 1 and 2 – The Mortimer Co. Ltd Ottawa, preface by Earl Grey
4. Historical Souvenir and Book of the Pageants of the 300th anniversary of the founding of Quebec-Cambridge Corp Ltd, Montreal.
5. The Quebec Tercentenary Commemorative History by the Daily Telegraph Printing House 1908
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7. R.W. McLachlan article in the Canadian Antiquarian, 1916

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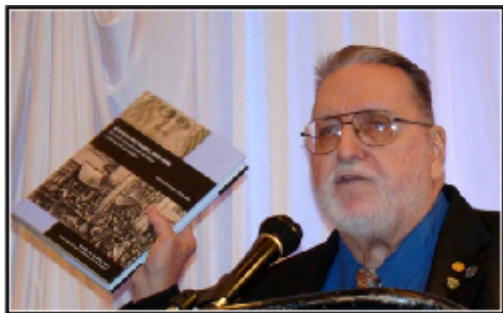
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American Art Medals 1909-1995

by
David Alexander

AMERICAN ART MEDALS, 1909-1995. *The Circle of Friends of the Medallion and the Society of Medalists.* By David Thomason Alexander. Studies in Medallic Art 1, American Numismatic Society, New York, 2011. 294 pages, hard cover, profusely illustrated. Retail \$150.00.

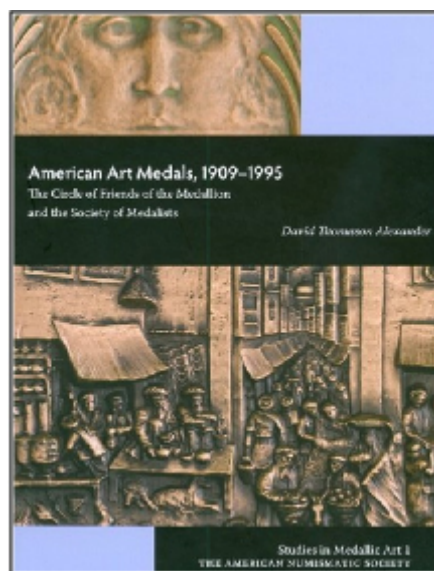


I should begin with a warning: the reviewer is also the author of this new title and a certain amount of auto-biography is necessary to describe how this book came into existence. I believe that *American Art Medals* is a significant breakthrough for medal research and cataloguing and a magnificent stride into the future for its publisher, the American Numismatic Society (ANS). This new title is the result of study that began in 1974, with I acquired my first seven issues of the 44 year-old Society of Medalists (SOM).

I had first encountered the medals in an exhibit at ANS in 1956, as I was getting ready to enter college. I was visiting the old ANS museum at 125th and Broadway and found a somewhat venerable exhibit dedicated to the Society of Medalists. There I first viewed Paul Manship's 1930 *Hail to Dionysus* (SOM 2) and Carl Paul Jennewein's 1933 *Fame and Glory* (SOM 7) with its nearly life-size Cicada. I was already an enthusiast of world (then called "foreign") coins, a minority position indeed, but postponed.

Medal references were then virtually non-existent. Periodicals such as *The Numismatist* and *Numismatic Scrapbook* gave some attention to SOM new issues and after 1960, *Coin World's* founding Editor D. Wayne Johnson treated medals and SOM itself very fairly. Joining the *Coin World* staff in 1974 I became increasingly fascinated with medals and joined SOM in 1974. This Society was an appendage of Medallic Art Company, still located in New York City.

As an SOM member I bought several back issues at relatively hefty prices before discovering that the same issues could be had for a song at bourses around the country. I acquired whole collections from such veteran numismatists as the late Jake Sureck of Oklahoma and Frank C. Darner of Dayton, Ohio. It became immediately apparent that dramatic varieties existed that no one had observed. My example of Manship's *Dionysus*, purchased from SOM itself in 1974, displayed a dark brown patina while the Sureck and Darner pieces were clear saddle-brown with boldly rounded rims. A hint into how this happened was provided by traces of die rust on the medal from SOM.



Next came discovery of the Circle of Friends of the Medallion (COF). Their medals were also issued two per year from 1909-1915 but were housed in tan-covered books with fascinating prose and poetry relating the subjects and themes of the medals. Plainly COF was a predecessor of SOM, but they were truly scarce and there was next to nothing available in print about them, and even Medallic Art Company denied any knowledge of this earlier series. Another major reality of the two series was and remains their role in the world of sculpture and the arts. COF and SOM medals are "affordable art," the work of America's greatest sculptors of the 20th century whose sculpture in the round is simply beyond the reach of all but the most wealthy collectors and lovers of the arts. Long undervalued and under-utilized, these large, hefty and wholly fascinating medals will now be accessible to many collectors who may have been waiting for the opportunity to plunge in with modern guidance.

Observation is a basic principle of science, and observation of existing medals yielded much information even without written data. Becoming a full-time cataloguer with the trail-blazing firm of Johnson and Jensen in 1981 exposed me to thousands of medals with limitless knowledge to be derived by observation. In the 1970's true pioneers began to take some enormous strides to fill the void in medallic literature, notably R.W. Julian with *Medals of the United States Mint, the First Century* (1977) and H. Joseph Levine with his auction catalogues and *Collectors Guide to Presidential Inaugural Medals*. Levine observed an important basic principle that would attract coin collectors to the medal field. His work with official inaugural medals demonstrated that medallic topics with clear boundaries attract collectors comforted by perceptible limits in time and space. Clearly marked limits allow "completeness" as a collecting goal, rather than open-ended areas without boundaries. Both COF and SOM medals offer such limits and today stand with clearly defined beginnings and endings. COF flourished 1909-1915; SOM, 1930-1995.

American Art Medals opens with an introduction to the medal in general and offers concise histories of the two organizations. New facts emerge including the correct founding date of SOM, 1928 rather than the endlessly repeated 1930. The two groups' founders and philosophies are explored, and the key role both played in the development of Medallic Art Co. is described. COF ended in mystery, SOM in 1995 as a result of corporate ineptitude. Both are now closed series, offering a stable collecting target for newcomers who until the new book appeared had no accessible guide to either series.

Another basic goal of *American Art Medals* was to explore the hitherto ignored varieties in color (patina), strike and edge markings. Some issues offer major variations in diameter and metal, notably the Richard Recchia and Carl Schmitz medals struck during the copper shortages of 1943-1944. Then there is the somewhat murky story of the full-size .999 silver "Restrikes" begun in the 1970's that petered out with the spectacular surges in the precious metals markets.

The variations in color are captured in life-size color digital images, most created by the skilled photography of Robert Krajewski, former photographer at Stack's in Manhattan, with additional images by ANS photographer Alan Roche. A photo record of edge markings is the first to be published. Each medal issue and each variation are numbered. Thus, John Flanagan's 1932 *Aphrodite-Swift Runners*

is SOM issue 6. Deep red-brown with sea-green highlights is 6.1; glossy hematite red is 6.2; bright malachite green, 6.3.

The exploration of the last SOM issues clarifies the little known, poorly publicized medals and reveals varieties down to the final medal, Geri Jimenez Gould's 1995 *Last Supper Plaquette*, SOM 129, now known in no fewer than three edge varieties. Also listed are the Special Issues for SOM anniversaries and a few derivative pieces including Medallic Art's medallic paperweights of the 1970's. Each medal listed is accompanied by a biography of the artist, linking the medalist to the larger worlds of art and numismatics and reminding collectors of other works that the sculptor may have created. The artists' own views of their designs and their significance provide insights into their thinking as they developed these medallic sculptures. Detailed numismatic descriptions of each issue include numbers reportedly struck (listed where known), with the caveat that such totals must be regarded as approximate rather than definitive.

Thanks are due to ANS leaders including Executive Director Ute Wartenberg-Kagan, Deputy Director Andrew Meadows and Curator Peter Van Alfen, who took an active role in developing *American Art Medals*. Deserving special thanks is David Yoon of ANS, a trained archaeologist who also possesses an amazing talent for editorial preparation, layout, composition and design. Page layout, cover design and the color dust jacket are all Yoon's work. Q. David Bowers worked to expedite the ANS interest in publishing the manuscript.

Response to *American Art Medals* has been encouraging. At the recent Chicago American Numismatic Association 120th Anniversary, the Professional Numismatists Guild (PNG) presented their Robert Friedberg Award to author Alexander for his book; the Numismatic Literary Guild (NLG) gave it the 2011 Award for Best Token and Medal Book. With its coated stock, wealth of full-color art, hard cover and colorful dust jacket, *American Art Medals* has certainly shown a new direction for ANS publications, and will soon be joined by additional Medallic Studies in the same general format. 📖

Letters to the Editor

From: Steve Rush
To: David Bowers
Subject: Medal Question

Hi, Dave. It's been a year or so since we last communicated and "the press" indicates you have been really busy. Hope you are well. We had some carpet layers working over the weekend and they noticed I am a numismatist. One guy about 50 years old took me aside to privately speak to me and gave me this story.

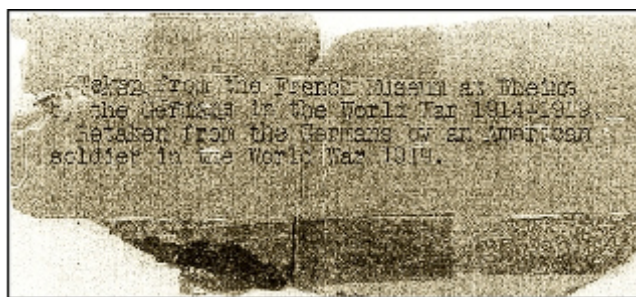
Twenty-three years ago there was a city wide garage/antique sale at our convention center in St. Louis. This carpet layer guy was there with his wife and found an old picture with frame. He bought it for a buck and took it home, much to his wife's dismay. In the frame he found a "medal" and letter written shortly after World War I by a U.S. army soldier. The letter indicated the medal was obtained in Germany where it had been looted from a museum in France during the war. The soldier found the medal and smuggled it home in the picture with frame.

In all these years and the next day, I was the first person this carpet layer guy allowed to see and hold the medal. It obviously meant a great deal to him. I have attached some pictures (obverse and reverse).

The engraver's name under the bust is Caque and apparently he did a series of French King Medals between 1837 and 1841 for the French mint. This "medal" appears to be made of plaster or clay.

I would appreciate any information on this that you may be able to obtain.

Steve Rush



From: David Bowers

To: 'Steve Rush'
Cc: David Alexander; Adams, John
Subject: FW: Medal Question

Dear Steve,
I will forward this to two medal experts—Dave Alexander of the Stack's Bowers staff and John W. Adams of the Medal Collectors of America.

Caque was a very prolific engraver. Somewhere in a vault I have a set of French medals from the Eliasberg Collection, with a number of them by Caque.

Best wishes,
DAVE BOWERS

From: Adams, John
To: David Bowers; 'Steve Rush'
Subject: RE: Medal Question

Hi Dave - I think Steve has it pretty well figured out. My guess is that it is a trial piece and, given its condition, not worth a lot. However, it makes a great story and I will be happy to put it to our readership if Steve would grant permission.

As always, John

From: Skyler Liechty
To: Dr Fernando Chao
Subject: Tupac Amaru's Rebellion Medal

Hello Dr. Chao,

I am working with Barry Tayman and Tony Lopez on the Al Merito medal article. Barry and I were talking today and he referenced an email that you sent him regarding two of the Tupac Amaru's rebellion medals. I am in possession of a medal, purchased from a UBS auction, that I believe was used with the Indians loyal to the crown during this rebellion. Although there is no hanger on it, it appears that it did at one point have one. I was not sure if this was one of the medals, it is referenced in Medina as one, or if you had a picture of an example.

Best, Skyler Liechty



From: Fernando Chao (h)
To: Skyler Liechty
Subject: Re: Tupac Amaru's Rebellion Medal

My Dear friend:

Attached are the three (until now) known medals related to Tupac Amaru's revolt.

The 1781 medal was made by the Regente of the Audiencia de Charcas and required later a Royal approval:



The big AL MERITO was ordered and paid for by the Cuzco Bishop who also sent letters to the Court:



The 1783 "En Premio de la Fidelidad", as had occurred with that of 1781, was also struck in Potosí and conforms to the King's Decree:



José de Gálvez (India's Minister) writes to the Viceroy Vertiz (in Buenos Aires) explaining the dispositions to strike them. The quantities of gold and silver medals should be decided by Vértiz but the

final line states: "Your Excellency will order to strike them in the Potosí Mint with the legend "EN PREMIO DE LA FIDELIDAD". El Pardo January 28th 1783". On a letter to Galvez, Don Juan José de Vértiz explains that the medal that was ordered to be struck in Potosí should also be awarded to some other faithful caciques (chiefs). Thus the first two are documented Potosí Mint coinages and the third, a silversmith's production.

Your medal (with a reverse unknown to me) was struck in Lima. In Medina's 1919 work on "Medallas Coloniales Hispano - Americanas" on pages 8/9 he reproduces his N°3 medal entitled "CARLOS III A LA VIRTUD" and it bears your medal's obverse with a reverse of a horse-drawn carriage going to the right with some dignitary on it and a group of soldiers formed on the back with arms and banners, a victory (like a flying Nike) at the left, crowning the officer on the carriage. In the exergue: "LA VIRTUD ELEVA / A LOS HEROES" (Virtue elevates the heroes).

Medina states that "it is a fact that this medal was struck in Lima because the die was preserved in that mint and was used to strike my (Medina's) medal". He attributes it to the arrival to Lima of the Virrey Manuel de Amat on the 21st December 1761.

I think some of this statement is true and some isn't. It was usual during the 19th century to strike in the ex-colonial mints (in Potosí it was usual as you can easily find in Fonrobert) medals or coins with dies preserved in the archives. Many of the combinations weren't the original ones and sometimes they were many years apart, as for example Fonrobert N° 9418, a 1824 8 reales obverse die combined with a "Certamen Literario" reverse of the 1860's (40 years apart).

His medal was struck (probably by Medina's orders) combining two dies of similar diameter remaining in the Lima Mint's archives: your medal's obverse and some reverse that I presume is post 1810. Is it for Goyeneche's entrance in Lima after defeating the Argentine armies in 1811 or some posterior republican (San Martín, Bolívar, or some Peruvian president?) officer? This Victory's "crowning", wouldn't be allowed during the Bourbon dynasty's times, even for a Virrey. And more than that, a new Viceroy wouldn't be given the title of "hero" just for his assumption! This reverse with a plain obverse in silver is in the "Julio Marc" Museum (our Historical Museum in Rosario), probably with a similar or

identical origin. So, Medina's N°3 is for me a concoction, being yours the original medal for the obverse and using for the reverse, one of the sides of some medal of the period of the republican or independence wars.

The legend of your medal's reverse is similar to that one ordered in 1783, but by Galvez dispositions it was to be struck in Potosí, not in Lima. So what is it?

Is it a proposed model? Or were there some more medals struck just to be able to award them through all the rebellious territory, comprising some part of the Viceroyalty of Peru? Potosí was part of the Virreinato del Río de la Plata, but Lima was the capital of the Virreinato del Perú, so Vertiz, the Viceroy of the first one, wouldn't and couldn't have struck his medal elsewhere than in Potosí. Those made in Lima had to be ordered by the Peru Virrey.

My final conclusion is that . . . I have no final conclusion except that your medal is unknown till now (for me at least), that it was struck in Lima (according to Medina where he found it in the Mint's archives in which I'm sure he worked); and . . . probably . . . only "probably" a model made in Lima for the original, not accepted or (this version I prefer) a complementary striking to fulfill the amounts required in the Peruvian zone of the revolt. So it would be - in this last case - another medal related to Tupac Amaru's Indian rebellion. Congratulations for your medal!

I'll go on thinking about it, but it's a beauty.

Yours, Fernando (Chao)

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Admiral Vernon Medals

John Kraljevitch reports a new variety of Admiral Vernon, this one unearthed (literally) at West Point. The piece features a new arrangement of standard design elements on the obverse and a button shank on the reverse. The new variety becomes **UNI-26**.



UNI-26

New Vernon variety of button with shank.

Yet Another New Variety

In the Spring issue of the CNL Newsletter, Charlie Wallace writes: "At the ANA Convention in Boston last August, I bought the new Adams book on Vernon medals from my favorite book dealer, Charlie Davis. I have 33 Vernon medals in my collection and the book is an excellent reference and it was easy for me to identify my own pieces. To my surprise, when I got to the section with Vernon and a kneeling Don Blass, I had two pieces from the same pair of dies (PBvl-3B). But one of my pieces has the obverse die altered with a raised line under the complete legend; it is struck on what appears to be a copper planchet as it is a dark brown color; its diameter is just under 37 mm.

My second example is exactly as listed in the Adams book as PBvl-3B and is 38 mm in diameter.

[This new variety becomes **PBvl 10-B** Ed.]



PBvl 10-B



Obverse comparison of new variety PBvl 10-B with line under legend (left) and PBvl 3-B (right)

